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PREFACE.—Chopin is a writer of such masterly originality, not only in his creations, but also in his manner of composing for the pianoforte—in the structure of his accompaniments, in his treatment of scales, arpeggi, and combinations of all kinds, that a preliminary labour—with a view of acquiring a special technical power—is indispensable to the student of his works. With this view I have chosen a certain number of passages from the works of Chopin, remarkable either in their construction or in the difficulties to be surmounted in their execution; and I have written a study on each, developing the theme and its technical peculiarities.

It must of course be understood that these studies apply only to mechanical difficulties. The secret of Chopin's style and expression can be discovered only by an earnest study of his works.

STEPHEN HELLER, 1883.

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MUSIC IN AMERICA.

TRAVELLING IMPRESSIONS BY THE REV. H. R. HAWEIS, M.A.

IN music the Americans may be called "anxious enquirers"—they do not always quite know what they ought to like, they are not quite sure that they like what they are told they should like; but they honestly try and are very anxious to be well informed. (I am speaking of the public generally—you will find gifted individuals and advanced artists everywhere.) No wonder, then, that Thomas, with a classical orchestra, rules the roost at New York, Wagner is allowed to elbow Italian opera off the stage, and Boston delights in Saturday classical concerts in which not only the "music of the future" but imitations of it are tolerated and even applauded. Considerable displeasure seems to have greeted certain German conductors, who are not satisfied with the American fiddlers, but have imported German ones to replace them. I am not sure the German conductors are in all cases right. The cry of native talent is at all events respectable, and is sure to be raised in a country which complains that some cities, at least, are "ruined by Chinese cheap labour."

Sir Michael Costa used to say "I have one rule about engaging English and foreign musicians—when an Englishman and a German or Italian apply, and the foreigner is clearly the best, I always take him; but if he is no better than the Englishman, I always give native talent the precedence." I advise American conductors to follow the same plan, and the charge of favouritism would soon fall to the ground. The weekly performances in the Boston Music Hall—a large place holding about three thousand persons—are just beginning to pay expenses after being, I believe, kept up largely by the enterprise of one public-spirited Bostonian. Certainly the Saturday I attended, the concert-room was crowded and the people seemed genuinely interested in a rather stiff programme. Music is systematically cultivated at Wellesley College, a very large and flourishing institution for young ladies, not far from Boston. At Ogontz, near Philadelphia—a very select establishment of about one hundred young ladies of the best and wealthiest American families—I found Signor Fumagalli installed as musical director. He is a fine pianist and a highly intellectual musician. His brother, Fumagalli, a pianist, made a *furor*, short-lived as himself, throughout Italy some twenty years ago. We have few first-rate representatives of the highest Italian pianoforte school—Signor Tito Mattei is about the only prominent example in England—but in America, where the German severity of style is not universally in favour, there seems to be a sphere for the bravura playing of the Sunny South. I noticed the Chevalier de Kontzki seemed to be making rather a good thing of it. For some years I lived close to him in London. It was wonderful how few tunes and variations he played, how often he played them, and how well! At Ogontz, after my lecture in the theatre of the establishment, some of us repaired to the great drawing-room, and Signor Fumagalli, though an Italian, played Chopin to us very charmingly, and several almost-forgotten compositions by his gifted brother. At that enormous Institution for the higher education of women, known as Vassar College, some eighty miles up the Hudson River, I found one of the most enlightened musicians in America, Herr Ritter.

Fanny Ritter, his gifted wife, is well-known to the English public by her translations of Schumann's writings. Herr Ritter talked to me a good deal after my lecture there on "Music and Emotion." He said what I felt—that American girlhood, especially the girlhood at Vassar College, much needed the softening and elevating influence which music was able to give. There was a tendency to underrate the value of emotion, and to place the acquisition of knowledge above everything. The right function of feeling required to be understood and vindicated; and he approved of my exposition of the art function of music as not only the recreation, but the discipline of emotion. Herr Ritter is well known in literary circles by his two books, "Music in America" and "Music in England."

One of the most, if not the most, influential music school of America is the Boston Academy of Music, under the direction of M. Tourjee. After a public reception offered me by the Professors and Students of the Academy, I was shown all over the institution which accommodates from 300 to 400 students.

Here they board and lodge and study, and have every opportunity of cultivating not only music, but their own minds; and every care is taken to provide them with reading-rooms and a library. The students find at the Academy under the genial guidance and direction of M. and Madame Tourjee, not a mere music mill, for turning out musical automata, but an art centre and a home.

As to private music. Good private music is not common, either in England or America; but one of the pleasantest evenings I passed was enlivened by a burst of improvised music such as few haphazard gatherings in England would be likely to improve upon. I was staying at a charming house at West Point, on the Hudson, when from the neighbouring military dépôt one night, our circle was enlarged by an invasion of officers. In the evening the musical tendencies of the social circle were largely developed; not only could the young ladies and officers join in very good part-singing without book, but most of the gentlemen played guitar or banjo or piano, and two of the ladies sang from Rubinstein and Gounod in a manner I shall not soon forget. In that assembly there were at least three persons of first class musical faculty and high cultivation. That I was, musically, less fortunate in other American households I will allow; but everywhere I noticed great openness, great willingness, and great respect for music, even when not really enjoyed or understood.

I think that America especially needs music—the most spiritual of the arts—to counteract the eager materialistic money-getting tendencies of the national character. In the hurry of accumulating, the finer sensibilities are apt to go to the wall, and the life of feeling—of which music is essentially the art-medium—is too often crushed beneath the Jove-like shower of almighty dollars.

AN EARLY LIBRETTO BY WAGNER.

The French before Nizza, an early dramatic poem by Wagner, set to music by Kittl, was revived at the Hamburg Stadt Theatre last week. The libretto was written during Wagner's Dresden period—about 1842—and set to music by Herr Kittl, a well-known musician of the period. It was produced at Prague in 1848. Soon afterwards the revolution broke out, and the opera disappeared from the stage. We extract the following account of the libretto from an article contributed to a Hamburg paper by Herr C. F. Armbrust:—

"The first act opens upon a rustic scene in front of the castle belonging to the Marquis of Malvi, whose daughter, Bianca, is in love with and beloved by Giuseppe, her foster-brother, son of a bailiff on her father's estate. In obedience, however, to her father, Bianca is betrothed to the Count Rivoli. At a feast given by the Marquis, an aged beggar (Cola) appears, accompanied by a poor woman (Brigitta), who, singing to her harp, implores the pity of the guests. In the woman Rivoli recognises his sister, who, some time before, had forgotten her rank for love of a man of low degree; and he turns away from her in disgust. Giuseppe, on the strength of an old-established privilege accorded to the son of the bailiff, claims Bianca as his partner in the first dance. A tumult arises, out of which Giuseppe is rescued by a man named Sormano, who now for the first time appears upon the scene. In the second act we find Sormano and Giuseppe on the Alps, at the frontier between Nice and France. We learn for the first time that the former is the husband of Brigitta, and that she was imprisoned in a convent, whence she subsequently escaped to seek her husband. He, has but one object in life—revenge. To attain this, he has placed himself at the head of a band of outlaws and joined the French, by whose assistance he hopes to satisfy his hate. He urges Giuseppe to do likewise and join him in the pursuit of vengeance. Sounds of French martial music come from the valley; the outlaws assemble, followed by a funeral procession. Sormano recognises in the corpse, his wife, Brigitta, whom Cola has found drowned in one of the forest-brooks. Loud music from the castle of the Marquis reaches the ears of Giuseppe. Both are maddened by a thirst for revenge, and they cast in their lot with the French. Giuseppe and Sormano are taken prisoners. Clara, a village maiden in love with Giuseppe, brings the news to Bianca, and implores her to procure their freedom. Accompanied by Cola she hastens to the garrison of Fort Saorgio, where the two prisoners are confined, and sets them free, by drugging with wine two hermits

who had been sent to offer spiritual consolation to the prisoners. Assuming the garb of these hermits the two captives succeed in escaping. In the fourth act we have the wedding of Count Rivoli and Bianca. A few steps from the church the affianced husband is stabbed by Sormano, while Giuseppe, according to Wagner's version, after being pardoned by the King, receives his death blow from the French, who make a rush upon the scene; and Bianca dies of poison taken by herself to escape the hateful union to which she had been condemned. In the finale as now performed at Hamburg, Bianca, instead of poisoning herself, seizes the King's banner and waves it over her head, as if to protect her fatherland. This conclusion to the drama is, no doubt, less repulsive; but it may be questioned whether the character of Bianca does not lose in dignity by her apparently willing approach to the altar in the previous scene.

Of Kittl's music, Herr Armbrust says that it is clever and melodious, but full of Italian operatic reminiscences; the first act being by far the best of the four. Frau Brandt-Görtz was excellent as Bianca, and the part of the hero was sung with stentorian voice, but little feeling, by Herr Bötzel, the tenor recently promoted to the operatic stage from the coach-box.

AUTOGRAPH LETTER OF MENDELSSOHN.

WE are able to-day to publish the facsimile of two autographs of more than ordinary interest. On the opposite side the reader will find, in close juxtaposition, and copied from the same sheet of notepaper, the signatures of two of the most illustrious men in modern music; and, in addition to that, the name of one of the greatest pianists of modern times. This combination of Felix Mendelssohn, Robert Schumann, and Clara Wieck, is explained in this wise. Mendelssohn's letter is addressed to Wilhelm von Zuccalmaglio, an intelligent and enthusiastic amateur of those days, and one of the earliest contributors to Schumann's paper the *Neue Zeitschrift*, who was at the time the tutor of Prince Gortschakoff's sons at Moscow. Mendelssohn, always on the look out for good libretti, had corresponded with Zuccalmaglio on the subject, and his criticism of a poem for a cantata sent in by that gentleman is embodied in the letter which we subjoin. It shows, amongst other things, the extreme importance which Mendelssohn attached to a good subject for his music, and the fastidiousness of taste, which probably deprived the world of an opera from his pen. For when, at last, he found a congenial poem for dramatic treatment, in Geibel's *Loreley*, the course of his brief career was nearly run, and only a few fragments of his work remain. Schumann at that time was living on terms of close intimacy with Mendelssohn, and when his fiancée started on a Russian tour, he gave her a letter addressed by his famous friend to his correspondent in Moscow, as the best possible introduction. Hence his endorsement "Durch Güte von Fräulein Wieck" (favoured by Miss Wieck) on the outside of the envelope.

"Herr W. von Zuccalmaglio, hochwohlgeboren.

"LEIPZIG, d. 4ten Dec., 1839.

"Hochgeehrter Herr,

"Längst wollte ich Ihnen schreiben, um für Ihren freundlichen Brief, und das schöne poetische Gedicht zu danken, das nun schon seit Ende September in meinem Hause ist. Verzeihen Sie mir, dass es erst heute geschieht, in Gedanken ist es schon oft und längst geschehen; aber um es wirklich zu thun, dazu habe ich die Tage zu voll von Störungen aller Art, häuslicher, und öffentlicher, froher und verdrießlicher. Nun es ein wenig ruhiger wird, lasse ichs mein Erstes sein Ihnen herzlich zu danken, für alle Freundlichkeit die Sie mir erzeigen, besonders aber für diesen erneuten Beweis davon, durch den Sie mir eine grosse Freude bereitet haben. Das ist ein dichterischer und schöner Gegenstand, den Sie da behandelt haben, und Ihre Idee mit den zwei entgegengesetzten Stimmen der Krieger und der Jungfrauen, und dann das Ver-

schwinden der letzteren, und ihr Verhalten im Felsen sind vortrefflich herausgeführt. Ein Bedenken hab ich; es scheint mir in dem Gedicht der Moment der eigentlichen Verwandlung nicht deutlich genug hervorzutreten, wenigstens versteht man nicht genug was aus der Kirche und ihren Schützlingen wird—und ich gestehe dass mir selbst nicht deutlich ist, wie Sie sich das gedacht haben, wie die Jungfrauen (für das Gedicht) endigen, ob im Felsen eingeschlossen, oder ob Sie durch die Verwandlung auch emporgehoben werden "auf zum Himmelsthrone zu wallen."—Oder ob mein Bedenken eben in der ganzen Form der Gedichtes nothwendig gegründet ist und ohne *sichtliche* Vorstellung nicht zu heben sein mag. Jedenfalls meine ich, es könnte, wenn auch nur durch einen Vers deutlicher gemacht werden; was meinen Sie aber dazu?

"Ich hätte Ihnen gern gleich Noten mitgeschickt statt solcher für Sie langweiligen Worte, aber ich komme den Winter über wenig zu mir selbst. Die Concerte hier und das ganze Wesen nimmt mir doch mehr Zeit und Musze als ich dachte, und ich musz froh sein, wenn ich nur die angefangenen Arbeiten in einzelnen freien Tagen zu Ende bringe, und das Beginnen von neuen für die Sommermonate aufsparen die dann freilich doppelt lustig sind. Führen sie Sie nicht vielleicht wieder zu uns her? Und auf länger als damals? Wollen Sie mir auch wieder einmal ein Paar Zeilen schreiben, und mich wissen lassen wie Sie leben, was Sie treiben?

"Gern wüsste ich auch wieder etwas von H. Ernemann dessen Schicksal mir in diesem Herbste sehr nahe ging als er in Frankfurt liegen bleiben muszte und von dem ich seitdem nichts mehr gehört habe. Vielleicht sagen Sie mir auch von ihm etwas.—Stets mit vollkommener Hochachtung, Ihr ergebenster,

"F. MENDELSSOHN BARTHOLDY."

(TRANSLATION.)

"LEIPZIG, Dec. 4, 1839.

"HIGHLY HONOURED SIR,—I have long wanted to write and thank you for your kind letter, and for the beautiful poem, which has been in my hands since the end of September. Forgive me that it is done only to-day; in intention it has been done many a time, long since, but my days here have been far too full of interruptions of all sorts, both private and public, pleasant and unpleasant, to allow of my accomplishing it actually.

"Now that things are a little quieter I make it my first object to thank you heartily for all your kindness, especially for this new proof of it, which has given me much pleasure. The subject you have treated is very poetic and beautiful, and your idea of the opposing voices of the warriors and the maidens, and the disappearance of the latter and their dying echoes in the rock, is capitally conceived. But I have one objection; it seems to me that in the poem the moment of the actual transformation does not stand out clearly enough, at least one does not sufficiently understand what becomes of the church and her protégées; and I confess that I myself cannot make out your meaning as to the end of the maidens (in the poem, I mean), whether they are enclosed in the rock, or whether through the transformation they also are lifted up "to the gate of Heaven." Or perhaps my objection necessarily springs from the whole form of the poem, and could only be removed by a *visible* transformation? Anyhow, I believe even one verse might help to make it clearer; but what do you think?

"I would gladly have sent you some music instead of this tiresome letter, but I have so little time to myself in the winter. The Concerts and the whole way of life take up more time and leisure than I expected, and I am glad enough if in my spare time I can but manage to clear up my unfinished work, leaving the beginning of new things for the summer months, which it is true, thus become doubly delightful. Is there any chance of your coming to see us again soon? and for longer than last time? Will you also write me a few lines, now and again, and tell me how you are and what you are doing. I should also be so glad to hear something about Mr. Ernemann in whose fate I felt much concerned this autumn when he was laid up at Frankfurt, and of whom I have since heard nothing. Perhaps you could tell me something about him? Always with perfect esteem,

yours most faithfully,

"F. MENDELSSOHN BARTHOLDY."

ROBERT SCHUMANN.

(Translated from Jansen's "Davidsbündler" by M. S. Grove.)

(Continued from page 21.)

PAGANINI made a tremendous impression on Schumann when he heard him at Frankfort in 1829, at the same time with Alois Schmitt. Writing in 1836, he says, "It is impossible to imagine greater opposites. Schmitt played in a masterly style, and yet you felt the school through it all; while in Paganini's hands the driest phrases blazed like the utterances of an oracle." Elsewhere he ascribes to him "a great influence on current time." Florestan speaks of him as "an Italian stream running through German banks." In April 1834, a notice of Paganini's campaign in Brussels in Schumann's *Zeitschrift* ends with "Come back, come back, glorious one! The Germans are going off to sleep again."

Schumann first heard Ole Bull at Vienna, in 1839. He says, "Ole Bull has hitherto given two concerts. The first was the most splendid one of the whole winter. The great Redoutensaal crammed; the orchestra splendid; the anticipation marvellous. Bull played like himself. All comparisons break down. Almost all that he plays is new, and though not always beautiful, yet always interesting. His power over his violin as an instrument, is to my mind, very near Paganini's. As a composer he is certainly weaker, and does much which a man of thirty should have given the go-by to. He did not please the Viennese. One moment he held them breathless; and then suddenly came a leap into the air, and a crash on the strings, at which the good Viennese shook their heads and didn't know what to say. Paganini does the same thing, but like an Italian, and with an air of fun; but Ole Bull is too serious. Still, he and Paganini remain the two first."

Schumann's String Quartets (Op. 41), are dedicated to Mendelssohn. The first time he saw the score he made a joke which gives a good indication of the terms on which the two men were. One day in the summer of 1842, Mendelssohn called with the view of taking Schumann for a walk; but Schumann was in the midst of composing, and would not leave the house. Not long afterwards he showed Mendelssohn the MS., and pointed to the finale of the second quartet as the piece which had kept him at home. Mendelssohn looked rapidly through the movement, and turning to Madame Schumann with a comic shrug, said, "Why ever didn't he take the walk?"

"Leipsic, Sept. 29, 1835.

"Mendelssohn is here: he is glorious; a diamond direct from heaven. We are very fond of one another, I fancy."

Schumann's letters to Heller—"Dear Heller, worth his weight in diamonds,"—were lost through an unfortunate accident; they contained nothing about his own works, but much about certain artists with whom he was in relation. "He always spoke of Mendelssohn," writes Heller, "with the greatest friendship and admiration, and placed him above all his contemporaries, even Schunke, Henselt, Bennett, or Gade. In some of his later letters he speaks of his wife and her playing, with unbounded affection. All his correspondence betrays the noble powerful genius, destined to create so much that was glorious, and an unusual depth of goodness and tenderness, as in fact all his writings do. Shortly before his death I had indirect evidence that he had not forgotten me, and for my part I can truly say that my admiration and attachment to him steadily grew to the last, and I always esteemed it as a great misfortune that I never lived any time with him."

Schumann's Pianoforte Quintet was first played at the house of the Voigts. Madame Schumann was to have taken the piano part, but was suddenly prevented from doing so. Mendelssohn was in the room, and hearing this, begged Schumann to let him see the MS. He turned the leaves over for a few moments, and then asked if he should play it. "The notes were certainly very small, but he would make the attempt." Schumann was naturally only too glad, and so

Mendelssohn, in his own incomparable style, played the work at sight. While expressing his great pleasure in the music, he told Schumann that he thought that the effect of the second movement would be increased if, in place of the second *Alternativo* (in A flat and in the same time as before) something more lively were introduced. Schumann said nothing at the moment, but it is evident that he agreed to the suggestion, since he soon afterwards added the quick F minor movement. On seeing the piece some time after in its published form, Mendelssohn gave the alteration his fullest approval, and remarked how very seldom an afterthought fitted into its place so happily as it did here. [The same remark may be equally well applied to the "Watchman" scene in the *Lobgesang*, and the trio "Lift thine eyes," in *Elijah*, both of which are afterthoughts. So, too, the whole passage on the words "shall melt away" in "The people shall hear," in *Israel in Egypt*, is an afterthought—wafered into the MS. score.] The rejected *Alternativo* still exists in the pianoforte part of a copy of the Quintet as prepared for publication, and now in the collection of Herr Hermann Scholz, of Dresden. It is written by a copyist, but the title-page, in Schumann's own hand, shows that the work, now inscribed to his wife, was originally dedicated to the Grand Duchess Maria Paulowna of Saxe Weimar.

It would be interesting to know what it was which gave Schumann the sudden impulse to such exclusive composition of songs as was the case in 1840. Only a short time previous—in July or August 1839—he had written to Hirschbach, "Are you still composing songs? Or do you, perhaps, agree with me in placing (as I have done all my life) songs below instrumental music, and regarding them as an inferior branch of art?" A startling sentence; and yet the rapid change of feeling which followed is, perhaps, not so inexplicable as it looks at first. For, a few months earlier (Easter, 1839) he had written to the same correspondent as follows:—"I have a good deal to tell you about my personal troubles. I am in a most restless condition, and must utter myself in music; fresh roads and channels are continually presenting themselves, and I have not an idea how I may write ten years hence." His mood was like a river breaking through its banks and impetuously forming a new bed.

Schumann composed wherever he happened to be. Thus the first March in Op. 76 was composed June 12, 1849, "on the road from Kreischa to Dresden," as is stated on the autograph. More remarkable still is the fact that he could make music while listening to that of others. The two Schumanns were in Hamburg in 1850 with Jenny Lind, when the B flat Symphony was about to be performed. Schumann, one day was making some alteration in the score of the Symphony, while Miss Lind and Madame Schumann were trying over some songs in the next room, with Avé Lalléman, Schumann's friend (to whom I owe the anecdote). Lalléman at last went to Schumann and asked if their music did not disturb him. "O," was the reply, "you might let off a cannon close by me and it would not annoy me."

(To be continued.)

Reviews.

PIANOFORTE AND ORGAN MUSIC.

It is curious that while songs are produced at a rate almost equal to that of three-volume novels, music for the pianoforte should be written, or at least published in much smaller amount, in comparison. If this may be regarded as a sign that the interest of the unmusical world in the pianoforte is declining, and that we may hope for an increase in the number of young ladies who do not play it, or attempt to do so, it must be that a good day is dawning for art. The piano will become again the property of the musician, leaving the banjo to succeed it as the fashionable instrument, even as it succeeded the harp. We wish we could say that as the quantity

lessened the quality improved, but we fear that it is not so, except in rare cases.

Messrs. Stanley Lucas & Weber publish some extremely well written "Waltzes" by Miss Florence May. The writer shows a knowledge of the instrument and a feeling for form that are admirable. "Zwei Clavierstücke" by F. Lichtenstein also bear the marks of practical experience. In the first piece, the way in which the composer effects his return to the original key is extremely crude and not very striking, but in other respect, both pieces are good. "Two Sketches," by G. W. F. Crowther, are fairly effective. They do not present such a degree of either difficulty or originality as would prove a bar to their success. The "Rondino-scherzando" is the better of the two. We must inform the composer that the Italian for "major" is not "majore" but "maggiore."

Messrs. Chappell issue an easy but somewhat commonplace "Berceuse," by G. Delbrück, and another piece by the same composer, of greater merit, called "Au coin du feu."

We were under the impression that M. Gounod had interred his Marionette once for all. We were mistaken. The poor puppet might remark, like Hood's heroine:—

"The body-snatchers they have come,
And made a snatch at me."

In other words, Mr. J. C. Beazley has dragged it from its well-earned repose, and reinstated it as a dancer. His "Marionette's Ball" (Wood & Co.) is not very interesting, and one does not see why it was written. The same publishers are responsible for "La Japonaise; Gavotte," by Ed. Jakobowski. "Gavotte," by Carl Volti, possesses at least the merit of correctness in point of structure.

Mr. F. Robinson's "Grand March for Organ" (Wood & Co.) has little to recommend it, but there is such an incessant demand for flashy organ marches which present few difficulties in the way of pedal passages, that there is a chance of success for this amongst the rest.

The last number of the *Organist's Quarterly Journal* (Novello & Co.) begins with a fantasia of considerable length and very great beauty, written by Mr. Alan Gray, on the ancient melody, "O Filii et Filiae," one of the most beautiful Easter hymns, and already briefly referred to by us. The variations are well devised, with a view to exhibiting the capabilities both of the musical subject and of the organ. A brilliant arpeggio variation, with the melody ultimately in the pedal part and in the high register of the manual, is the last; after which the excellent introductory matter is brought back for a close. Dr. Spark, the editor of the work, contributes an Allegretto of considerable grace, with an easy pedal part; and the number concludes with an Introduction and Fugue by Dr. Jacob Bradford. The fugue lasts about as long as fugues are apt to last now-a-days, i.e., till shortly after the four parts have entered, when the introduction is brought back, to the composer's evident satisfaction.

An "Adagio in D," for organ, by W. Dawson, is published by the composer. It is a thoughtful and melodious composition of considerable difficulty and comparatively little effect.

Messrs. W. Morley & Co. send an excellent Festival Postlude in G, by Volckmar, as No. 1 of their Organ Folio. It is well arranged and not too difficult for either performer or listeners. The 17th book of the same publishers' "Voluntaries for the Organ, Harmonium, or American Organ," contains eleven compositions by Mr. C. J. Frost, all written in thoroughly sound style, and several possessing considerable merit. They are one and all in the chromatic manner that is characteristic of the school of Spohr.

A collection of "Douze Pièces pour Piano," by G. Flaxland (Edwin Ashdown), may be cordially recommended to all pianists who have passed the early stages of tuition. The pieces are not difficult, but they require refinement of expression to bring out their effects. Very characteristic is the third piece (*Pantomime*), as well as the *Kosatchka*, founded upon a popular melody, or at least a popular rhythm. In the second number, *Flûte et Violoncelle*, the characteristics of the two instruments are cleverly indicated.

Poetry.

THE RIPPLES.

Throw us a sunbeam to play with,
We'll break it and shiver it,
Dance it and quiver it,
All to the tune that the noon-breezes sing.
The wild rose that blushes
Mid green stalks and rushes,
The sky-gazing lily that modestly rears,
In vain try to catch it:
We waters will snatch it
And break it in sparkles of diamonds and tears.

Throw us a flow'ret to play with.
We'll twist it and twirl it,
Spin it and whirl it,
Giddily toss it and float it along.
Vainly it cleaves
To the half-drowning leaves
That stoop'd from the banks, and are prisoners too.
Green weeds cannot save it,
The breeze pluck'd and gave it
To us—and we'll play with it all the day through.

Send us, oh, send us a moonbeam!
No longer we'll riot,
But quiet—so quiet—
Deep sleep we will feign, lest it leave us again.
For the silvery beam
Loves to lie on the stream,
And to stir not but dream while the night-breezes sigh;
And we scarce dare to creep
Round the lilies asleep,
For fear it should hide once again in the sky.

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H. A. RUDALL.

Occasional Notes.

The best thing that was said at the Conference of Professional Musicians was contributed by Mr. S. Stratton, when he expressed a hope "that they were all artists first and teachers afterwards." Mr. Prout in his presidential address adopted the well-known maxim of Sir Michael Costa that "what he wanted was that real merit, of whatever nationality, should win the day, though if a German and Englishman were weighed together and found to be equal, he thought that the latter should be preferred by his own countrymen." This is fair enough in principle. In practice it would be still simpler not to enquire whence a man comes at all, but merely whether he can play his fiddle or blow his horn. When, like the hero in *La Dame aux Camélias*, we see two *pêches à quinze sous*, in a fruiterer's shop, we do not stay to ask whether the one was grown in Italy and the other in a British hothouse. We simply choose the one which looks the most luscious. If they are equally tempting, why, then we spend thirty sous and eat them both.

To a proposal made to Gounod by the Archbishop of Rheims that he should write a mass in honour of Joan of Arc, that composer has responded with genial enthusiasm: "I wish to write a work worthy of the martyr-heroine. I will return to Rheims that I may write it at the altar of the cathedral itself." The picture thus raised of the eminent composer seated for hours together at the cathedral altar, score in hand, is one calculated to alarm the devout, and to rouse the official ire of the beadle. We may trust, however, that the words attributed to him, are not to be understood in their literal sense.

ST. JAMES'S HALL. MONDAY POPULAR CONCERTS.

THE FIFTEENTH CONCERT OF THE SEASON

WILL TAKE PLACE ON
MONDAY EVENING, JANUARY 18, 1886,

To commence at Eight o'clock precisely.

Programme.

PART I.—Quartet in F major, Op. 41, No. 2, for two violins, viola, and violoncello (Schumann)—Madame Norman-Neruda, MM. L. Ries, Straus, and Hausmann; Songs, "Swedish Song" and "Spanish Song" (Maude White)—Miss Louise Phillips (accompanied by the Composer); Sonata in D minor, Op. 31, No. 2, for pianoforte alone (Beethoven)—M. Vladimir de Pachmann.

PART II.—Adagio and Allegro, Op. 70, for pianoforte and violoncello (Schumann)—M. Vladimir de Pachmann and Herr Hausmann; Song, "Chant d'une jeune fille" (Goring Thomas)—Miss Louise Phillips; Quartet in C major, Op. 33, No. 3, for two violins, viola, and violoncello (Haydn)—Madame Norman-Neruda, MM. L. Ries, Straus, and Hausmann.

SATURDAY POPULAR CONCERTS.

Programme

FOR

SATURDAY AFTERNOON, JANUARY 16, 1886,

To commence at Three o'clock precisely.

Andante in E major and Scherzo in A minor, for two violins, viola, and violoncello (Mendelssohn)—Madame Norman-Neruda, MM. L. Ries, Straus, and Hausmann; Air, "Del minacciar del vento" (Handel)—Mr. Santley; Nocturne in B flat minor, Op. 9, No. 1 (Chopin) and Scherzo in E flat minor (Brahms) for pianoforte alone—Mr. Charles Hallé; Märchen-erzählungen, for pianoforte, violin, and viola, first time (Schumann), Mr. Charles Hallé, Madame Norman-Neruda, and Herr Straus; Songs, "Du bist wie eine Blume" and "Ich grolle nicht" (Schumann)—Mr. Santley; Septet in E flat, Op. 20, for violin, viola, clarinet, French horn, bassoon, violoncello, and contrabass (Beethoven)—Mme. Norman-Neruda, MM. Straus, Lazarus, Paersch, Wotton, Hausmann, and Bottesini. Accompanist—Mr. Sidney Naylor.

CRAVEN HILL HOUSE, CRAVEN HILL GARDENS, W.

(By kind permission of Miss Emerson.)

WEDNESDAY EVENING, JANUARY 20, 1886,

At Half-past Eight o'clock.

In aid of a Fund to commemorate the Visit to England in April, 1886, of

DR. FRANZ LISZT,

By establishment of a Liszt Scholarship at the Royal Academy of Music.

CONCERT.

Pianoforte - - - M. VLADIMIR DE PACHMANN.
Violin - - - Herr PEINIGER.
Violoncello - - - Mr. EDWARD HOWELL.
Vocalist - - - Mr. WILLIAM SHAKESPEARE.

Tickets, Half-a Guinea. May be obtained of Mr. Walter Bache, 17, Eastbourne Terrace, Hyde Park, W.; and Messrs. Stanley Lucas, Weber & Co., 84, New Bond Street, W.

ST. JAMES'S HALL.

M. VLADIMIR DE PACHMANN

WILL GIVE HIS

THIRD PIANOFORTE RECITAL

ON

TUESDAY, FEBRUARY 2, 1886, AT THREE O'CLOCK.

The Programme will consist of Works from

BEETHOVEN.

CHOPIN.

HENSELT.

Stalls, 10s. 6d. Balcony or Orchestra, 3s. Admission, 1s.

Tickets may be obtained at Stanley Lucas, Weber & Co.'s, 84, New Bond Street; Chappell & Co.'s, 50, New Bond Street, and 15, Poultry; and at Austin's Ticket Office, St. James's Hall.

ST. JAMES'S HALL.

THE SUMMER SERIES OF NINE RICHTER CONCERTS

WILL TAKE PLACE AS FOLLOWS:

MONDAY, MAY 3, 1886.	MONDAY, MAY 31, 1886.
MONDAY, MAY 10, "	MONDAY, JUNE 7, "
MONDAY, MAY 17, "	MONDAY, JUNE 21, "
MONDAY, MAY 24, "	MONDAY, JUNE 28, "
MONDAY, JULY 5, 1886.	

AT EIGHT O'CLOCK.

SUBSCRIPTION FOR THE NINE CONCERTS:

Sofa Stalls, £5. Stalls or Balcony Stalls, £3 10 0

SINGLE TICKETS:

Sofa Stalls, 15/- Stalls or Balcony Stalls, 10/6. Balcony (Unreserved), 5/- Area or Gallery, 2/5.

ST. JAMES'S HALL.

SEÑOR SARASATE'S FIVE GRAND ORCHESTRAL CONCERTS

WILL TAKE PLACE ON

MONDAY, APRIL 19, 1886.	SATURDAY, MAY 15, 1886.
SATURDAY, MAY 1, "	SATURDAY, MAY 22, "
SATURDAY, MAY 29, 1886.	

AT THREE O'CLOCK.

Sofa Stalls, 10/6. Reserved Area, 7/6. Balcony, 3/- Area, 2/- Gallery, 1/-

PRINCES' HALL, PICCADILLY.

MR. & MRS. HENSCHER'S THREE VOCAL RECITALS

ON
THURSDAY, FEBRUARY 4, 1886.

TUESDAY, MARCH 2, "

TUESDAY, MARCH 16, "

AT A QUARTER PAST EIGHT.

SUBSCRIPTION FOR THE THREE CONCERTS:

Reserved Seats, 25/-

SINGLE TICKETS:

Reserved Seats, 10/6. Unreserved Seats, 5/- and 2/6.

PRINCES' HALL, PICCADILLY.

MR. CHARLES WADE'S THREE CHAMBER CONCERTS.

WILL TAKE PLACE ON

TUESDAY, FEBRUARY 2, 1886.

TUESDAY, FEBRUARY 16, "

FRIDAY, MARCH 5,

AT HALF-PAST EIGHT O'CLOCK.

Subscription Stalls for the Three Concerts, 25/-

SINGLE TICKETS:

Stalls, 10/6. Reserved Seats, 5/- Unreserved Seats, 2/6.

PRINCES' HALL, PICCADILLY.

M. GUSTAV ERNEST THREE CHAMBER MUSIC CONCERTS

WILL GIVE

ON
THURSDAY, JANUARY 28, 1886.

THURSDAY, FEBRUARY 11, "

THURSDAY, FEBRUARY 25, "

Tickets for any of the above Concerts may be obtained of—

Messrs. CHAPPELL & Co., 50, New Bond Street, and 15, Poultry, E.C.;
Messrs. STANLEY LUCAS, WEBER & Co., 84, New Bond Street;
Mr. MITCHELL, Royal Library, 23, Old Bond Street;
Mr. OLLIVIER, 38, Old Bond Street;
Messrs. LACON & OLLIER, 168, New Bond Street, W.;
Messrs. CRAMER & Co., 63, New Bond Street, W.;
Messrs. SCHOTT & Co., 150, Regent Street, W.;
Messrs. KEITH, PROWSE & Co., 41, Cheapside, E.C.; at the Grand Hotel; and at the Langham Hotel;
Mr. ALFRED HAYS, 26, Old Bond Street, and 5, Royal Exchange Buildings, E.C.;
Mr. M. BARR, 20, Queen Victoria Street, opposite Mansion House Station;
Mr. AUSTIN'S Ticket Office, St. James's Hall.
MANAGER, MR. N. VERT, 52, NEW BOND STREET, W.

PRINCES' HALL, PICCADILLY.

BEETHOVEN'S WORKS.

PIANOFORTE ALONE. PIANOFORTE WITH INSTRUMENTS.
VOCAL MUSIC.

GIVEN BY

Madame JENNY VIARD-LOUIS.

The Seventeenth Meeting (Second of the Fourth and Last Series) will take place on THURSDAY, JAN. 21, at three o'clock. PROGRAMME:—Beethoven's Sonata in E major, Op. 109, for Pianoforte alone; Rubinstein's Sonata in D major, Op. 18, for Pianoforte and Violoncello; Rubinstein's Quintet in F major, Op. 55, for Pianoforte and Wind Instruments; and Songs by Beethoven and Stradella. Instrumentalists—Madame Jenny Viard-Louis (Pianoforte), Mr. W. E. Barrett (Flute), Mr. H. Lazarus (Clarinet), Mr. F. E. Mann (Horn), Mr. W. Wotton (Bassoon), and Mr. G. Libotton (Violoncello). Vocalist, Madlle. Grazia Riani. Accompanist, Signor Negroni. A Concert Grand Pianoforte by Messrs. Pleyel, Wolff & Co., will be used on this occasion.—Stalls, 7/6; Reserved Seats, 2/6; Admission, 1/.

LONDON, 1886.

PRINCES' HALL, PICCADILLY.

HERMANN FRANKE'S
CHAMBER MUSIC CONCERTS.

MR. FRANKE begs to announce that he has made arrangements for a further Series of these Concerts, of which the first will take place on TUESDAY, JANUARY, 26, 1886, at Half-past Eight o'clock. A special feature at this Concert will be

MR. FRANKE'S VOCAL QUARTET.

The Programme will include a Quintet by Schubert, for Strings; Chopin's "Ballade," Op. 23; Brahms' "Liebes-Lieder-Walzer" (Songs-of-Love-Waltzes), First Set; and Schumann's "Spanisches Liederspiel" (Spanish Songs).

Artists: Mr. Franke's Vocal Quartet, consisting of Miss Bessie Hamlin (Soprano), Miss Lena Little (Alto), Mr. W. J. Winch (Tenor), and Mr. Otto Fischer (Bass.) Conductor, Mr. Theodor Frantzen, assisted at the Piano by Miss Amy Hare. First Violin, M. Joseph Ludwig; Second Violin, Mr. George W. Collins; Viola, Mr. K. A. Stehling; Violoncelli, Mr. W. E. Whitehouse and Mr. William C. Hann. Solo Pianoforte, Miss Amy Hare.

POPULAR PRICES (no restriction as to Dress). Subscription for the Four Concerts (Reserved Seats), 17s. 6d. and 10s. 6d. Single Tickets for Reserved Seats, 5s. and 3s. Admission, One Shilling. Tickets may be obtained at Messrs. Chappell & Co.'s, 50, New Bond Street; Messrs. Stanley Lucas, Weber & Co.'s, 84, New Bond Street; Messrs. Lacon & Ollier's, 168, New Bond Street; Mr. Austin's, St. James's Hall; and at the Princes' Hall, Piccadilly. Manager, Mr. Alfred Schulz-Curtius. H. Franke's Office, 2, Vere Street, London, W.

NOTICE TO ADVERTISERS.—Advertisements should be sent not later than 5 o'clock on Wednesdays, to the Office, at Messrs. MALLETT & Co.'s, 68 & 70 Wardour Street, London, W. (temporary premises during rebuilding, at No. 58.) Telephone No. 3849.

NOTICE TO SUBSCRIBERS.—The Subscription to the MUSICAL WORLD is now reduced to 17s. 6d. per annum (payable in advance).

NOTICE.

* * Arrangements have been made with Messrs. GRIFFITH FARRAN, OKEDEN and WELSH, of St. Paul's Churchyard, to publish this paper in future; and it will be ready for delivery to the Trade, every FRIDAY MORNING, at their Publishing Warehouse, 2, Ludgate Hill, at 9 o'clock. All communications as to the supply of the paper to be addressed to them; but the Advertisement and Editorial Offices will be as heretofore, at 68—70, WARDOUR STREET, W.

The Musical World.

LONDON, SATURDAY, JANUARY 16, 1886.

THE NATIONAL SOCIETY OF PROFESSIONAL MUSICIANS.

THE first appearance of the National Society of Professional Musicians, of which we publish an account in another column, was upon the whole a success. Founded four years ago, in Lancashire, this Society has spread its ramifications over many counties, and there is no reason why London musicians should not give it more or less active sympathy. It is true that most of our leading composers and conductors held aloof from its meetings. Sir Arthur Sullivan, Mr. Stanford, Mr. Goring Thomas, Mr. Mackenzie, Mr. Barnby, Mr. Cusins, and others were conspicuously absent. On the other hand Mr. Cowen presided on the second day, and the list of those who attended the public gathering includes some well-known names. The debates were, moreover, reported at some length in the London newspapers, and from one or two of these our provincial brethren received some excellent advice which they will do well to take to heart. The principal fault of the new institution, as, indeed, of most new institutions, is that it attempts too much. If the assertions of some of the more enthusiastic speakers may be believed, the entire regeneration of our musical life will sooner or later be developed from this modest Lancashire germ. England is to be, according to some it is already, the first musical country in the world; Germany, Italy and France are nowhere in the race. We do not want the foreigner any longer, and we are going to do what no other country in the world has as yet accomplished: to supply our own music, and to shut out everything that comes from abroad, including, one must suppose, the symphonies of Beethoven, Schubert, and Mendelssohn, the operas of Wagner, Rossini, and Auber, and the oratorios of Handel, who, after all, was a German. This kind of tall talk, in which one or two of the speakers indulged, was coupled with the usual complaints about the preference in the public mind which the Herr, the Signor, or the Monsieur enjoys over the plain but deserving Mr. Self-praise, the old-fashioned proverb has it, is no recommendation, and the few words which so intelligent a foreigner as Berlioz has put on record as to the excellence of English orchestras have more weight, and come with a better grace, than anything we may say ourselves on the subject. As to the complaint first referred to, it is as old as Herodotus and as new as yesterday, and has been uttered in many countries, and mostly by unsuccessful mediocrities, whose efforts a cold world failed to appreciate. For an unrecognized genius of this kind, it is, of course, convenient to say that if only he had been born in another country than his own, his compatriots would admit his being at least two inches taller than Beethoven or Bach, or Joachim or Mario. We do, of course, not say that these complaints were everywhere and at all times unfounded. Weber was justified in

resenting the homage lavished by his fashionable countrymen at the shrine of Morlacchi; and there is no doubt that English musicians were up till lately little regarded in their own country, although this state of things, as the *Pall Mall Gazette* thinks, may have been at least partly due, "not to the stupidity of the public, but to the mediocrity of the musicians." At any rate, that feeling exists no longer, or is at least dying out rapidly. Our young and rising school of composers has met with ample recognition; and in future an Englishman is not recognised as a prophet, it will at least be partly his own fault.

Besides driving out the foreigner, the more aspiring members of the Society also intend to give a *mauvais quart d'heure* to those outsiders who decline to don their "insignia" or are unable to pass their examinations. They mean to constitute themselves a tribunal of musical manners and morals, and in addition to this to raise the social status of the profession. As to the latter point, the *Daily Telegraph* appropriately remarks:—"Do not let them come before society asking to have their status improved by other means than their own professional worth, and their interests furthered by authority which, in so far as it favours them, would assuredly operate to the disadvantage of others, without appreciably benefiting the mass." Before all, we may add, let them do their work quietly and without complaining. "A man with a grievance," like a German flute, is said to be an intolerable nuisance. What, then, would be said, not of two men, but an entire profession, "with a grievance?"

The real and legitimate object of the National Society, well pointed out by its Secretary, Mr. E. Chadfield, is the furtherance of artistic sympathy, of personal helpfulness, of brotherly feeling. For all this there is a wide field in a profession which, more than any other, is divided by narrow party spirit and rivalry. If the National Society of Musicians wishes to secure the co-operation and goodwill of all intelligent lovers of the art, it should adopt for its device the words of Dr. Wylde, who, addressing the Secretary, wrote:—"What a powerful body musicians would be were they united on some broad principles, and would they forego the habit of dividing themselves into cliques, instead of seeking for the general good."

It is our genuine interest in the aims and achievements of the Society which induces us to point out the dangers besetting its onward course.

"Musical World" Stories.

A DEATH IN PARIS.

A STORY, BY RICHARD WAGNER.

(Continued from page 37.)

"Permit me to interrupt you," said I. "Beethoven is worshipped; so far you are right. But above all things it is his name and his reputation that are worshipped. This name, placed before a work worthy of the great master, will instantly reveal its beauties; but any other name placed before the same work will never be able to draw the attention of the directors of concerts even to the most brilliant parts."

"You are mistaken," continued my friend, with some vehemence. "Your intention is becoming obvious to me: you want systematically to discourage me, and to frighten me away from the path to glory; in this you shall not succeed."

"I know you," I replied, "and pardon your vehemence. At all events, however, I must add that even with your plan, just mentioned, you will meet the same difficulties which an artist without reputation has to face, be his talent ever so great; people have too little time to bother themselves about hidden treasures. Both plans must be regarded as a means to strengthen a reputation already acquired, and to draw advantages from it, but by no means to create such a reputation. Your desire to bring your instrumental compositions before the public will either not be considered at all; or, if your works are composed in that bold and peculiar spirit which you admire in Beethoven, they will be considered bombastic and indigestible, and with this criticism you will be dismissed."

"But," my friend replied, "supposing I had already anticipated this objection? If I, presupposing this, had already prepared works in that popular modern style, with the view of securing thereby a more superficial public; works, which indeed I despise from the bottom of my heart, but which are nevertheless not disdained, even by great artists, as a first means of winning favour?"

"Then," I replied, "it will be thought that your works are too light and shallow to be brought before the public among the works of a Beethoven and a Musard."

"Dearest," exclaimed my friend, "now it is enough! Now at last I clearly see that you are joking! You are, and always will be, a droll fellow!" With these words and a laugh, he stamped with his foot, and so violently struck the splendid paws of his beautiful dog, that it howled aloud, but, immediately licking its master's hand, seemed humbly to implore him no longer to mistake my objections for jokes.

"You see," said I, "that it is not always right to take seriousness as a joke. But leaving this alone, I pray you to tell me what other plans could induce you to exchange your modest home for the huge city of Paris. Tell me by what other road (if for my sake you should give up for the present the two plans just discussed) you intend to try to gain the necessary reputation."

"Well, then," he answered, "in spite of your strange tendency to contradict, I will continue to tell you my plans. Nothing, I know well, is now more popular in the salons of Paris than those graceful and sentimental romances and songs which are so well suited to the taste of the French people, and have become acclimatized here from our own country. Think of Franz Schubert's songs, and the reputation they here enjoy! This is a *genre* which excellently suits my inclination; I feel that I have the power of producing something worthy of consideration in that line. I will bring my songs before the public, and I, too, may perhaps have the good fortune which has already fallen to many—that is, by a similar simple composition to attract the attention of the manager of one of the operas who may be present, in such a manner as to make him inclined to honour me with the commission to write a dramatic work."

The dog again uttered a violent howl. This time it was I who, in a convulsive fit of laughter, had trodden on the paws of the splendid animal.

"Well, now," I exclaimed, "is it possible for you seriously to entertain such thoughts?"

"Good heavens," interrupted the enthusiast, "have not similar cases occurred often enough? Shall I quote to you the journals in which I have repeatedly read how this or that manager by listening to a romance has been thrown into ecstasies; how this or that celebrated poet has suddenly been so charmed by the as yet unknown talent of a composer, that both instantly united in the promise, the one to furnish a libretto, and the other to commission and produce the opera on the stage."

"Ah! is this the state of affairs?" I sighed, suddenly filled with sadness; "notices in journals have confused your honest child-like head! Dear friend, I wish you would believe one-third of all the things which meet your eyes in this way, and even of that third only three-quarters! Our managers have quite other things to do than to listen to the singers of romances, and to be thrown into a state of enthusiasm by them! And, admitting this to be a right means of acquiring reputation, by whom do you expect your romances to be sung?"

"By whom else," was the answer, "than by the same celebrated male and female singers who, with the most amiable readiness, consider it a duty to be the first to bring the productions of unknown or oppressed talents before the public? Or have I, perhaps, in this matter also been deceived by false notices in the journals?"

"My friend," I replied, "Heaven knows how far I am from wishing to deny that noble hearts of this kind are beating below the throats of our eminent male and female singers. But in order to obtain the honour of such protection one or two other things are always required. You can easily imagine what competition exists in this matter also, and that at all events an immensely influential recommendation is needed in order to make it plain to those noble hearts that you are in truth an unknown genius. My poor friend, have you any other plans?"

At these words he lost his self-control. Excited and angry, though with some consideration for his dog, he turned away from me. "And if I had plans as numerous as the sands on the sea-shore," he exclaimed, "I would mention no more to you. Go away, you are my enemy! But be sure, you inexorable scoffer, that you shall not triumph. Tell me—I put to you only this one more question—tell me, you unbeliever, what were the beginnings of those numberless persons who first became known and at last celebrated in Paris?"

"Ask any one of them," I replied, somewhat excitedly, though with calmness. "You may perhaps learn it; but I—I know it not."

"Come along," the infatuated man cried to his wonderful dog. "You are my friend no longer!" he said, hastily rising and turning to me. "Your icy scorn shall not make me waver! In one year—think of it—in one year any *gamin* will be able to tell you my house, or you will receive notice from me as to where you have to go—to see me die. Farewell!" He made a shrill whistle to his dog—a dissonance—and he and his splendid companion disappeared with the quickness of lightning. I could not overtake them anywhere.

After some days, when all my efforts to discover the address of my friend had proved useless, I could not but feel how wrongly I had acted in disregarding the peculiarities of a mind so profoundly enthusiastic, as I had done unfortunately in my harsh, and perhaps exaggerated, replies to his plans, communicated to me in so confiding a manner. In my good intention to deter him as much as possible from his scheme, because both on account of his external circumstances and his mental character I could not believe him to be able to pursue successfully so complicated a career of ambition as was implied in his plans,—in this my good intention, I say, I had not sufficiently considered that I had by no means to deal with a hastily convinced and superficial mind, but with a man who, in his firm belief in the divine and incontrovertible truth of his art, had reached such a degree of fanaticism as to combine the most peaceful and gentle mind with an inflexible and obstinate character.

Surely, I thought he is now wandering through the streets of Paris, with the firm conviction that he has only to form a definite resolution as to which of his plans he should first realize, in order to see his name at once on the placard which, as it were, represents the ultimate perspective of his adopted plan. I am sure he is now giving a sou to an aged beggar, with the firm intention of offering him a Napoleon a few months hence.

The longer we were separated, and the more ineffectual my endeavours proved to discover the whereabouts of my friend—I confess my weakness—the more I was influenced by the confidence expressed by him at our meeting. To such a degree was this the case, that I was induced every now and then, with anxious looks, to examine this or that placard of concerts, to see whether I could not discover in some corner the name of my trusting enthusiast. Nay, the longer my attempts remained unsuccessful, the more, strange to say, my friendly interest grew into a belief that after all it was not impossible for my friend to succeed; that perhaps even now, while I was anxiously searching for him, his peculiar talent had been discovered and recognized by some important personage; that perhaps already one of those commissions had been entrusted to him, the successful execution of which brings fortune, honour, and heaven knows what else. And why not? Does not every profoundly inspired soul follow some star? Might not his be a lucky star? Might not miracles happen, and the wealth of a hidden shaft be discovered? The very fact that I nowhere saw the adver-

tisement of a romance or overture, or something of the kind, with the name of my friend attached to it, made me believe that he had first followed his grandest plan, and succeeded, and that, despising those inferior ways towards publicity, he was now fully occupied in composing an opera of at least five acts. It is true I was surprised that I never found him anywhere in a music shop, or met anyone who knew anything of him; as I myself, however, rarely visited those sanctuaries, I thought that I was, perhaps, so unfortunate as not to penetrate into a place where his fame was already in full blaze. It may be easily imagined that it required a long time to change my original painful interest in my friend into a serious belief in his good star. It was only by passing through all the phases of fear, of uncertainty, and of hope, that I could arrive at this belief. But with my character this required a long time, and so it happened that nearly a year had passed since the day when I had met, in the Palais Royal, a beautiful dog and an enthusiastic friend. Meanwhile, wonderfully successful speculations had raised me to such an unexampled degree of good luck that, like Polycrates of old, I began to fear that some great misfortune must happen to me. I fancied I distinctly saw this misfortune looming in the distance. In a depressed mood I was going one day, according to my custom, for a walk in the Champs Élysées.

(To be continued.)

MASSENET'S "LE CID."

Paris.

The English musician who visits Paris at the present season meets with a very agreeable surprise when he finds that instead of being condemned to hear nothing but oratorios and chamber music, he has the opportunity nearly every evening of seeing an opera. Until music in England has become more thoroughly emancipated from the thralldom of fashion, it will be hopeless to expect that in London, operas shall be performed at this time of the year. Now that Mr. Carl Rosa has exchanged his pleasant custom of a winter season of opera in English for a series of performances during the season proper, it is only by a visit to some foreign town, that the lover of the opera can hope to be satisfied. A week in Paris is therefore particularly welcome, as both the Grand Opéra and the Opéra Comique are just now under energetic managers, who are not content with providing the stereotyped performances of *La Juive* or *Faust* at the one house, and *La Dame Blanche* or *Richard Cœur de Lion* at the other, which amateurs generally expect to find in the bills in the summer months. The principal novelty at the Grand Opéra is M. Massenet's new work *Le Cid* which is found sufficiently attractive to draw full houses two or three times a week. M. Massenet's compositions are well known in London, where two of his most successful operas, *Le Roi de Lahore* and *Manon Lescaut* have been performed. These works display some eclecticism together with much original talent, and *Le Cid* does not certainly show any new side of M. Massenet's genius, though in many respects it is better than its predecessors; its inequalities are indeed glaring, but in the best scenes the music rises to a higher level than M. Massenet has yet reached. Some of the less dramatic pieces, such as the Infanta's song in the second act—which dramatically is simply absurd—the great love duet, and most of the music in the third act, are very good indeed; but in dramatic situations where breadth of style and treatment are required, the composer's weakness becomes apparent, in spite of his efforts to hide it by a plentiful use of brass in the orchestration. Without a previous acquaintance with the score, it is difficult to judge of a new work of such dimensions as *Le Cid*, and the impressions gathered at a single hearing must always be liable to modification, but the general opinion in Paris seems to be that the new opera, in spite of its great inequality, is the best work M. Massenet has hitherto produced, and this in spite of a libretto, which, in many respects, is curiously bad. In taking for the subject of an opera, the story of the Spanish hero, which Corneille has made familiar to the French stage, the authors of the book have met with a difficulty which would probably not have been felt by a foreigner. There were obviously two ways of treating the story, either in the purely romantic, or the purely

classical spirit. The former, to anyone but a French librettist would be the only natural manner for operatic purposes; the latter would be thought quite out of the question. But unfortunately for M. Massenet, Corneille had treated the subject in the most approved style of the French classical drama, though the romantic nature of the story forced even him to infringe upon the strict laws of "the unities." The "Tragi-comédie" (as it was at first called) of *Le Cid* is perhaps the most familiar, as it is in many respects the best of the poet's works; the characters and speeches of Rodrigue, Don Diegue, and Chimène are household words, and he must needs have been a bold man who would have dared to tamper with such old-established favourites. The librettists were thus placed in a grave difficulty: the story demanded purely romantic treatment, and they could not venture to twist it as it ought to be twisted. In this predicament the authors tried to steer a middle course, and with only very partial success. Retaining the framework of Corneille's play, and with it even many of his verses, the action has been protracted by adding an act devoted to Rodrigue's victory over the Moors (which in the original is the subject of a long descriptive speech), and another act, the greater part of which is taken up with his return to Burgos, while Corneille's incident of the duel with Don Sancho is omitted altogether. The story thus suffers from that bane of the drama, an anticlimax. The first two acts, in which Don Rodrigue is affianced to Chimène, Don Diegue insulted by her father, and the latter killed by Don Rodrigue, who is sent to fight the Moors by way of punishment, present a course of action increasing in interest; but here the drama stops. The third act, which takes place in the Cid's camp before Cadiz, is chiefly taken up by a ballet, and a scene in Don Rodrigue's tent, where St. James of Compostella appears, and promises him absolution and victory, the act concluding with the defeat of the Moors. The last act is even weaker; Chimène and Don Diegue, deceived by a false report, lament the death of Don Rodrigue, who returns at the head of his army, when all ends happily. In this brief summary no mention has been made of the Infanta, a character which even in Corneille's play is inconceivably dull and superfluous, but in M. Massenet's opera is absolutely useless. The opening scene, in which she renounces her love of Rodrigue in favour of Chimène is apparently only retained out of respect for Corneille. Another curious feature of the book must be noticed, and this is the immense number of times that the scenery is changed. In the first act there are two changes, in the second three, in the third three, and in the fourth two, the whole work requiring nine scenes, several of which are of an elaborate character. There can be no objection to this when the mounting is so good as the Grand Opéra, but it is a serious drawback when a performance takes place at a house where such matters are less cared for. The burden of the performance falls upon three characters, Rodrigue, Don Diegue, and Chimène, and to the admirable way in which these are embodied the success of the opera is largely due. The parts of the Cid and his father are represented by MM. J. and E. de Reszke, the latter of whom is well known in London as one of the best baritones who has sung in Italian opera for some time past. His younger brother, who plays the Cid, has a tenor voice of charming quality; he has evidently been well taught and is nearly free from the *vibrato* which is the besetting sin of French vocalists; as an actor he shows great promise, his performance in the third act carrying off a situation which in other hands might well become wearisome. Madame Fidès-Devriès who plays Chimène is also a fine artist. Her voice shows slight signs of wear, and the *vibrato* is often unpleasantly prominent, but her fine presence and acting, and the dramatic style of her singing make her performance a remarkable one. The minor parts are in good hands. The King of M. Melchissèdec, the Don Gormas of M. Plançon, the Saint Jacques of M. Lambert are all capably played, while the Infanta of Mme. Bosman is no more vapid than could be expected of such a character. The scenery and mounting are alike admirable. The gallery leading to the Cathedral—open at the back to a garden glowing in sunlight (in the first act), the vast open place by the city walls, through the gate of which the Moorish ambassadors ride (in the second act), the camp scene, with its huge catapult (in the third act), and the courtyard of the Moorish palace—a perfect blaze of sunshine (in the last act), are most beautiful compositions, never exceeding artistic limits or becoming obtrusive by an excess of detail and upholstery.

Correspondence.

TO THE EDITOR OF "THE MUSICAL WORLD."

January 9, 1886.

SIR,—In your last number Mr. Hipkins commended the use of the strings in all the recitatives of Handel's *Messiah*. Handel had no such intention, and was careful to distinguish between the *recitativo secco* and the accompanied recitative. Whenever he wished the strings used he invariably wrote "Recit. accompanied," and was careful to write the entire parts. Those recitatives where the figured *continuo* is marked only, were simply to be accompanied by the basses and the cembalo or organ. It is most important to make a difference between the two kinds of recitatives (there are really four kinds, the others being the "Recit. mesuré" and the "Recit. obligé"), and any good musical dictionary will at once show this difference. Rousseau writes *à propos* of accompanied recitatives:—"Recitatif accompagné est celui auquel, outre la Basse-continue, on ajoute un accompagnement de violons. Cet accompagnement, qui ne peut guère être syllabique, vu la rapidité du débit, est ordinairement formé de longues notes soutenues sur des mesures entières, et l'on écrit pour cela sur toutes les parties de symphonie le mot *sostenuto*, principalement à la basse, qui, sans cela, ne frapperoit que des coups secs et détachés à chaque changement de note, comme dans le Recit ordinaire; au lieu qu'il faut alors filer et soutenir les sons selon toute la valeur des notes." Again, Castil-Blaze says:—"Le récitatif simple (*secco*) est celui qui n'est soutenu que par un accompagnement de basse, exécuté sur le piano; on y ajoute les violoncelles et la contrabasse."

Are we destined to listen to the "Barbieri" with the *recitativo secco* turned into an accompanied recitative?—Your obedient servant.

X. Y. Z.

P.S.—There is an exhaustive article on the subject in Grove's Dictionary.

TO THE EDITOR OF "THE MUSICAL WORLD."

SIR,—Mr. Irving has been severely, although not too severely, taken to task for allowing Mr. Wills's blank verse to spread its tedious tide over one of the greatest masterpieces of modern poetry, and for turning the tragic motive of that work into a kind of action for breach of promise of marriage. No one, as far as I have seen, has even mentioned the musical atrocities committed at the same place, for the reason, probably, that the British playgoer and the British dramatic critic care little, and know less, about music. In vain, Sir, have I listened for your powerful voice to protest against such a sacrilege.

Faust has been a favourite subject with many composers of the first, second, and ever so many other orders. It was Beethoven's intention to deal with it; Berlioz has made it the subject of one of his masterpieces; Schumann, and Spohr, and Lindpaintner, and Lassen, and Prince Radziwil, have treated it with various degrees of success. Gounod's opera is a household word all the world over. Boito's noble conception is almost as well known. From each of these works sufficient incidental music might, with a little skill, have been adapted. Instead of this Mr. Irving gives us the most outrageous *pot-pourri* which has ever been heard within the walls of a theatre,—all the more outrageous because it is set before us with some pretence to "high-class music." In the preliminary announcement I remember reading such a combination as Beethoven, Berlioz, and Hamilton Clarke. Even this juxtaposition of names little prepared me for what I was destined to hear. As the play proceeded I was astonished to find a constantly-recurring accompaniment to the spoken drama, which, with the commonplace devices of strings *con sordini* and *tremolo*, and occasional brayings of the brass, led me to imagine that I had found my way to a transpontine theatre, with a blood-and-thunder melodrama. The music was cut up and twisted and turned in the most astounding way. In the snatches of tune which struck the ear I occasionally recognised a little of Berlioz ("Dance des Sylphes," &c.), of Beethoven, and a good deal (from internal evidence) of Hamilton Clarke. Beyond this I would not like to com-

mit myself, although tolerably versed in modern music, so great was the farrago of noises emitted by the orchestra.

So much for the music that accompanies the play. As regards the entr'actes, I still shudder in remembering Schubert's glorious *Erl King* arranged for the orchestra in such wise that the euphonium echoed in stentorian tones the voice of the father, while the child was represented by a thin, scarcely audible oboe.

If Mr. Irving had committed similar solecisms in architecture or in costume the press would rise against him, and even his most faithful *habitués* would pensively shake their heads. In music he may do as he likes, and he knows he may; and yet we are fond of calling ourselves a "musical nation."—I am, sir, your obedient servant,

A MUSICIAN,

who has seen Mr. Wills's *Faust*, and never wants to see it again.

Concerts.

MONDAY POPULAR CONCERT.

The first Monday Popular Concert of the year augured well for the continued success of these excellent entertainments. Novelty was represented in the shape of an Adagio in G, by Spohr, written, according to a statement in the programme, during the composer's visit to England, in 1820, but, for some reason or other, neglected by the leading violinists of the Popular Concerts. If the piece had been performed anonymously most persons present could have supplied the name of the composer, so marked were the characteristics of his style. The violin part was literally *sung* by Madame Norman-Néruda, who immediately afterwards led, with equal zest, the whirligig of Paganini's *Moto perpetuo* in C. Miss Fanny Davies, who accompanied her, scored a marked success in Schumann's "Etudes symphoniques," a piece eminently adapted to her artistic temperament and method. Mr. Lloyd's vocalisation was most perfect in Dvorak's "Songs my mother taught me," his feeling most sustained in Schubert's *Serenade*. The state of the weather which probably kept at home many people who otherwise would have attended, seemed to affect the very strings of the violin, or, at least, the viola, for one of these broke in the middle of Mozart's Quartet in A major, thus temporarily interrupting a very fine performance. Schubert's pianoforte trio in E flat Op. 100 concluded the concert. Mr. Hausmann was the violoncellist, and Mr. C. Hopkins-Ould the accompanist.

LONDON BALLAD CONCERT.

The lovers of English ballad music who crowded to St. James's Hall on Wednesday evening had every reason to be satisfied with the attractions provided for them in the programme of the fifth Ballad Concert. A glance at the list of vocalists on this occasion, including as it does the names of such old-established favourites as Miss Mary Davies, Madame Trebelli, Madame Antoinette Sterling, Mr. Edward Lloyd, Mr. Santley, and Mr. Maybrick, sufficiently proves the liberality with which, Mr. John Boosey, caters for his numerous patrons. Where applause and encores were the order of the evening, it is difficult to select any numbers from the ample programme as worthy of special remark. Among the latter, however, may be cited Madame Trebelli's singing of "My bark is bounding" (Bälfe), and of a vocal setting of a Mazurka by Chopin. A new song by Molloy, entitled "Only youth is happy," was introduced with success by Madame Antoinette Sterling, who was also heard in the Irish ditty, "John O'Grady"; "The years at the spring." A new and charming song to Browning's well-known verses from "Pippa passes," composed by Cécile Hartog, and sung by Miss Mary Davies, was also most favourably received. Two new songs by Stephen Adams, "The Garonne," sung by Mr. Edward Lloyd, and "Vanderdecken," sung by the composer, were successfully introduced. Songs were also contributed by Miss Eleanor Rees and Mdlle. Trebelli, the latter of whom sang with Madame Trebelli Blangini's duet, "Per valli, per boschi." The entertainment was agreeably varied by the piano-

forte-playing of M. Vladimir de Pachmann, who rendered pieces by Chopin with his usual exquisite delicacy of touch and feeling; by Signor Bottesini's variations, upon the contra-bass, of the "Carnaval de Venise"; and by the performances of Mr. Venables's Choir.

MR. CHARLES RAPHAEL'S CONCERT.

The night of Monday last was not a favourable one, even for concert-goers. For concert singers it was simply terrible; and no one present on Monday evening at Princes' Hall, could have been astonished to hear apologies made from the platform at the end of the first part on behalf of singers whose carriages had possibly broken down, or otherwise come to grief in the snow; singers who had probably been attacked by bronchitis; and pianists who almost certainly were suffering from lumbago. But despite the demons of frost, bronchitis and lumbago, the promised artists all, sooner or later, arrived, and the concert went off to the satisfaction of all concerned. Mr. Charles Raphael, who has a powerful baritone voice and sings with expression, was particularly applauded. So, too, was Madame Frances Brooke, an artist of acknowledged merit. Among singers less known to the general public may be mentioned Miss Ellis Walton, who has a remarkably pure soprano voice, with a style to match; and Miss Henden-Warde, who has lately been singing in the Provinces with Mr. Sims Reeves's company, and who possesses a fine contralto voice, approaching in quality the mezzo soprano. Many will think that the highest part of Miss Warde's voice is the best. M. Niedzielski, the violinist, seemed in several solo performances more bent on exhibiting his dexterity than on producing a fine tone.

ARRANGEMENTS AT WESTMINSTER ABBEY TO SUNDAY, JANUARY 17, 1886.

SUNDAY, 10th.—10 a.m.: Service, Smart in F throughout. 3 p.m.: Service, Smart in F; Anthem, No. 360 (Matt. ii. 1), Mendelssohn, "When Jesus our Lord," and "There shall a star."

MONDAY, 11th.—10 a.m.: Service, Boyce in A; Anthem, No. 82 (Ps. cxlvii. 12), Clarke, "Praise the Lord, O Jerusalem." 3 p.m.: Service, Arnold in A; Anthem, No. 216 (Ps. xx. 9), Hayes, "Save, Lord, and hear us."

TUESDAY, 12th.—10 a.m.: Service, King in F; Anthem, No. 515 (Ps. cxlv. 15), Keeton, "The eyes of all." 3 p.m.: Service, King in F; Anthem, No. 47 (Ps. xxxiii. 1), Humphreys, "Rejoice in the Lord."

WEDNESDAY, 13th.—10 a.m.: Service, Garrett in E; Anthem, No. 290 (Ps. xc. 13), Attwood, "Turn Thee again." 3 p.m.: Service, Kearton in A; Anthem, No. 378 (Ps. v. 1, 2), Sawyer, "Ponder my words."

THURSDAY 14th.—10 a.m.: Service, Rogers in G; Anthem, No. 871 (Coll. 1st S. after Easter), Evans, "Almighty Father." 3 p.m.: Service, Cooke in G; Anthem, No. 511 (John iv. 13), S. Bennett, "Whosoever drinketh," and "Therefore with joy."

FRIDAY, 15th.—10 a.m.: Service, Elvey in F; Anthem, No. 713 (Ps. xxxi. 26) Sullivan, "O love the Lord." 3 p.m.: Service, Elvey in F; Anthem, No. 89 (Ps. xx. 1), Blow, "The Lord hear thee."

SATURDAY, 16th.—10 a.m.: Service, Ouseley in A; Anthem, No. 857 (Ps. xxii. 27), Boyce, "All the ends of the world," from "O praise the Lord." 3 p.m.: Service, Ouseley in A; Anthem, No. 252 (Ps. cxix., part 2), Elvey, "Wherewithal shall a young man cleanse his way."

SUNDAY, 17th.—10 a.m.: Service, Turle in D throughout. 3 p.m.: Service, Walmisley in D minor; Anthem, No. 447 (Ps. xcvi. 7), Wesley, "Ascribe unto the Lord."

THE SOCIETY OF PROFESSIONAL MUSICIANS.

On Thursday morning, last week, at the Salisbury Hotel, Fleet Street was opened the first annual conference of the National Society of Professional Musicians. Mr. E. Prout, who presided, spoke of the great progress made by the society during the three years and a half since it was founded. The report of the council, read by the secretary, Mr. E. Chadfield, gave a sketch of the expansion of the society during the last twelve months. A year ago only three of the seven sections into which England had been mapped out were in working order. Now practically the framework of the organization was complete. The work of drawing together the members of the profession had to a certain extent been achieved. The movement had been a record of continued and uninterrupted success, and that afforded the best assurance that, with prudent

management, the society would effect the long-desired change in the relationship existing among the musicians of the country, and would not only improve the practice and teaching of the art, but add to the happiness, welfare, and usefulness of its teachers. A discussion, opened by Dr. Hiles, followed, in the course of which several of those present urged the necessity of the registration of music teachers, and the hope was expressed that the society might spread still further and include all qualified musical teachers in the kingdom. In the afternoon a discussion was held on British musical art and the means of developing it. The chairman, who began the discussion, complained that the English public were led by names, and were apt to think that Herr, Monsieur, or Signor was better than plain Mr. When he compared our native musicians with those of other countries, he did not feel ashamed of his country, and he concurred in the opinion expressed by another speaker, that there were no orchestral performers on the Continent equal to ours, especially with regard to stringed instruments.

A public meeting was held on Friday at the Charing Cross Hotel, under the presidency of Mr. Frederick H. Cowen, with the object of still further developing the organization by obtaining the aid of professional musicians resident in the metropolis. There was a large attendance of members from all parts of the country, and the profession in London was well represented. Among those present were Messrs. Horton Allison (Manchester), Edwin Crow (Ripon), Arthur Dyer (Cheltenham), James Greenwood (Bristol), Henry Hiles (Manchester), Arthur Page (Nottingham), and Arthur Smith (Derby), members of the council; Mr. Ebenezer Prout, Mr. Edward Chadfield, Dr. Hopkins, Mr. C. E. Stephens, Mr. W. H. Cummings, M. Francesco Berger, Mr. H. C. Banister, Mr. A. O'Leary, Mr. W. G. M'Naught, Mr. J. S. Curwen, Mr. H. F. Frost, Mr. F. Moir, Mr. A. Gilbert, Mr. Humphrey J. Stark, Mr. I. Bridson, Mr. C. A. Barry, Mr. E. M. Lott, Dr. Bennett, Mr. C. T. Frost, Mr. Bernard Lane, Mr. H. R. Bird, Mr. C. Warwick Jordan, Dr. Vincent, Mr. Algernon Ashton, Mr. J. A. Matthews, Mr. Miles B. Foster, Mr. Geo. Case, the Rev. H. G. B. Hunt, and others.

The CHAIRMAN, in opening the proceedings, said he had very much pleasure in introducing to the notice of those who had been invited to the meeting the National Society of Professional Musicians. Amongst the various objects of the organization was the very praiseworthy one of uniting in one common brotherhood the whole of the profession throughout the kingdom. Isolation, unfortunately, existed among musicians in the metropolis, and obviously as between the musicians of different cities that isolation prevailed to a greater extent. This National Society stepped in to give them the means of making the friendship of each other, and it could not fail to prove of the utmost value to them, and of the greatest possible benefit to their art (cheers). He had received a letter from Sir George Macfarren, who said:—"The objects of the association appear to me to be most laudable, and likely to benefit the musical profession. I ask you the favour to state to those who may be present my sympathy in their wish to establish social unity among our fraternity, and my desire to co-operate with them by any means in my power" (cheers). Dr. Wylde wrote:—"What a powerful body musicians would be were they united on some broad principles, and would they forego the habit of dividing themselves into cliques, instead of seeking for the general good (cheers). Anything I can do to further the objects of the meeting to-day you can command me" (cheers).

Mr. STRATTON, of Birmingham, said that isolation was the grand source of all the evils, real or imaginary, from which musicians suffered, and he strongly urged, therefore, that every professional musician, both old and young, should join the society with a view to rubbing away prejudices, interchanging ideas, assisting each other, and developing the art of music (cheers).

Mr. E. CHADFIELD (general secretary) said the distinctive feature of the National Society of Professional Musicians was its sectional organization, by which different centres were established where professional musicians could be brought in contact with one another to their mutual advantage. It was almost certain that legislation would take place with regard not only to teachers of music but teachers of all classes. He trusted that at the close of the present meeting, the National Society of Professional Musicians would be truly national by including the metropolis (cheers).

Mr. W. H. CUMMINGS said it seemed to him at the present moment the public were really being preyed upon, whether from necessity or otherwise, by people who were something like impostors (cheers). In the matter of teaching alone—a profession which was so largely practised by a great number of their brethren and sisters—he must say great mischief was done to England in its art progress. They must all know that everywhere in London, and in the country also, there were certain people who gave lessons the only advantage of which was the lowness of price. That in itself one would have nothing to say to if the lessons were, as on the Continent, though low in price, of good quality. But here the practice was the giving of lessons chiefly by people who knew nothing of the art they professed (cheers). Take the organist. How many times was the bread taken out of the mouth of the professional man by some enthusiastic amateur who did that of which he really ought to be ashamed. Then, again, take the vocalist. How often did they find

everywhere that, for the sake of saving a few pounds, an inefficient amateur was employed simply because he or she sang for nothing. These were matters which throughout the country this society ought to do something to remedy (cheers).

Mr. STARK agreed that the society was deserving of the zealous support of London professional musicians, and an obligation lay upon them to promote unity in their ranks throughout the kingdom.

Dr. HILES insisted on the desirability and right of musicians to manage their own affairs; and, addressing himself especially to the question of examinations, he stated that in each district where the members desired, and in no other district, should examinations be held (hear, hear). The broad and general basis on which the society was founded, he reminded the meeting, was to do away with the calumny on the profession, that it was the most disunited in the world (cheers).

Mr. A. GILBERT agreed that the subject of examinations was one which, above all others, deserved consideration. He assumed that the examinations would be conducted by the chiefs in the various local centres. It would be ridiculous to send Manchester examiners to London, and it would be absurd to send London examiners to Manchester (hear, hear). Was he to understand that the examinations were to test the proficiency of amateurs, or to show the fitness of candidates for membership of the society?

Dr. HILES replied that the examinations were to test musical acquirements up to the highest grade. Of course, in a country like England, they could not bind the candidates as to whether they would afterwards be amateurs or professional musicians. All they did by the examinations was to grade up to the very highest point.

Mr. GILBERT quite agreed with this principle of proceeding in the examinations.

Dr. HILES, in reply to Dr. LOTT, further explained that the examinations were not in any sense obligatory, for at any time the majority of the members could vote their abolition.

Mr. STRATTON personally was against examinations. He did not believe in cramming a child, and then taking it to a kind of mental thermometer to see how many degrees had been put into it. It should be well understood that members could have examinations if it were their wish, or could abstain from them if they chose (cheers).

Dr. ALLISON, on the other hand, professed himself a believer in examinations, on the ground that they afforded a means of obtaining independent judgment on the proficiency of the student (hear, hear).

Mr. EBENEZER PROUT moved, "That the National Society of Professional Musicians is deserving of the co-operation of the musical profession." The first great object, he said, was to bring the members of the profession together, and to keep out those who were really not professors. Behind they had the object of ultimately getting some such charter as was enjoyed by other professions, the medical and legal, for example (cheers).

Mr. E. H. THORNE seconded the proposition, which was carried unanimously, and a vote of thanks to the chairman concluded the meeting.

Notes and News.

LONDON.

By command of the Queen, the Royal Albert Hall Choral Society will give an extra concert on Friday afternoon, February 26, at three o'clock, on which occasion Gounod's *Mors et Vita* will be performed with the original artists who created the parts at the production of the work at Birmingham—viz., Madame Albani, Madame Patey, Mr. Edward Lloyd, and Mr. Santley.

A concert was given last week at West Kensington Hall in aid of the West London Hospital, a very meritorious institution, just now in great need of support. The vocalists (all of whom gave their services gratuitously on this occasion) were Madame Clara Perry, Miss Alice Fairman, Mr. Lawrence Kelly, Mr. Derris Hart, Mr. Gabriel Thorp, and Mr. Maybrick. Miss Adelina Dinelli contributed two violin solos, and Mr. Guiseppe Dinelli some pianoforte selections. The latter gentleman together with Signor Denza and Mr. Sewell Southgate, conducted the concert, which passed off very successfully.

Mr. Gustav Ernest promises interesting programmes for his three chamber music concerts at the Princes' Hall on January 28, and February 11 and 25. Among other more familiar works will be given Volkmann's Trio in B flat minor, Raff's Trio in C minor, and Kiel's Quartet in A minor. Mons. Tivadar Nachéz and Mons. Jules de

Swert are coming to England expressly to perform at these concerts. The vocalists will be Mr. and Mrs. Henschel, Madlle. Antoinette Trebelli, Miss Clara Myers, and Mr. Edward Lloyd.

The special purpose of the London Choral Union, of which Mr. Gustav Ernest is the musical director, is to perform such smaller choral works of classic and modern composers as are not familiar to the London public. The rehearsals of the Society are held at the Burlington Hall, Savile Row, on Monday evenings.

Under the direction of Mr. Chaplin Henry, the members of the Æolian Glee Club gave their New Year's Festival Concert on the 11th inst. The solo vocalists were Messrs. Orlando Harley and Franklin Clive; while instrumental performances by Messrs. George Leopold and Langdale made a pleasant interlude to the part songs and glees.

Miss Minnie Palmer will shortly introduce into the popular musical comedy, "My Sweetheart," at the Strand Theatre, a new song specially written for her by Mr. J. Ashby Sterry and Herr Meyer Lutz.

PROVINCIAL.

LEEDS.—We hear that Dr. Stanford's new choral setting of Lord Tennyson's ballad called "The Revenge," has been accepted for production at the Leeds festival of this year.

GLOUCESTER.—The committee of the Gloucester festival have commissioned a short oratorio from Mr. W. S. Rochester. It is to be entitled *The Good Shepherd*.

GLASGOW.—At the concert given at St. Andrew's Hall, on Saturday, January 9, Miss Amy Sherwin was the vocalist, and was in good voice. The programme included Weber's overture to "Der Freischütz," the *Symphonie Fantastique* of Berlioz, and Wagner's "Ride of the Walkyries." At the concert on Tuesday, January 12, the programme comprised Schubert's "Overture in the Italian Style," Beethoven's Concerto for violin and orchestra, and Dvorak's Symphony, No. 2, in D minor, the whole concluding with a selection from the ballet airs of Gounod's "La Reine de Saba." Miss Amy Sherwin was the vocalist, and Herr M. Sons principal violinist. Both concerts were conducted by Mr. August Manns.

LIVERPOOL.—The first performance by the Carl Rosa Company of Mr. Goring Thomas's opera, *Nadeshda*, at the Court Theatre, on Monday last, met with an enthusiastic reception. Madame Georgina Burns scored a triumph in the principal rôle, and success attended the efforts of the other vocalists, Miss Dickerson, Mr. McGuckin, Mr. Crotty, and Mr. M. Eugene. The opera was well mounted. The production by this company of Maillart's *Fadette* is fixed for Monday, the 18th inst.

MANCHESTER.—The symphony by Haydn (in D minor) recently unearthed by Mr. Hallé, attracted sufficient attention here to induce him to repeat its performance at his weekly concerts in the Free Trade Hall. The general opinion seems to be that the symphony has no very special originality, and that standing on its own merits it would not be conspicuous among the crowd of symphonies which Haydn has left behind him. Berlioz's *Faust* was recently performed at the same series of concerts, the soloists being Miss Mary Davies, Messrs. Lloyd, Henschel, and Hilton. —M. Pachmann gave a recital at the Gentlemen's Concert Hall on Monday.

NOTTINGHAM.—The next concert of the Nottingham Sacred Society will take place on the 19th inst., when *Elijah* will be performed by a band and chorus of 250. The principals are Miss Anna Williams, Miss Honeybone, Madame Marian McKenzie, Mr. Henry Grey, and Signor Foli.—Madame Valleria is to pay Nottingham a visit on February 13; she will be accompanied by Miss Merydith Elliott, a new contralto, Mr. J. W. Turner, Signor Foli, Miss Nettie Carpenter, the clever violinist, Madame Frickenhaus, solo pianist, Mons. Van Biene, violoncellist, Mr. Howard Reynolds, the cornet player, and Mr. Sidney Naylor.

FOREIGN.

Madlle. Elly Warnots, well known in London Concert rooms, will make her *début* in Paris to-morrow, being engaged for two successive *Lamoureux* Concerts.

The Composer Carl Goldmark, has just completed the score of a new Opera, entitled, *Merlin*, which will be produced next winter in Vienna.

The health of Herr Eduard Lassen, Kapellmeister to the Court of Weimar, is said to be now completely established, and he resumed his artistic duties on the 1st of January.

In the course of this month a series of performances under the name of "Mozart-Cyclus" is to be given at the Imperial Opera House, Vienna. The series comprises: *Il Seraglio*, *Il Flauto Magico*, *Don Juan*, *Le Nozze di Figaro* and *Così fan tutte*.

The *Journal de Saint Petersburg* states that the historical concerts announced by Rubinstein have been largely subscribed for. At Moscow, tickets to the amount of 15,000 roubles were taken in three days. The subscriptions at St. Petersburg are nearly completed, and reach the sum of 40,000 roubles.

The first representation of Litolff's new opera, *Les Templiers*, at the Théâtre de la Monnaie, Brussels, has been finally fixed for January, 21. The full rehearsal will take place next Tuesday, January 19.

The engagement of Madame Fidès Devriès, at the Paris Opera, will terminate at the beginning of February, when that artist proceeds to Lisbon. She will be succeeded in Paris by Madame Caron, in Chimène. The *Cid* will be followed by *Faust* and *Rigoletto*, in which the tenor parts will be sustained for the first time by Jean de Reské.

During a recent rehearsal of the *Jota Aragonesa* as arranged by Glinka, at St. Petersburg, Dr. Hans von Bülow stopped the clarinet-player in the middle of a phrase and said, "You have made a mistake: play F natural instead of F sharp." The player remarked that the passage had been so given ever since the piece was written. "Never mind that," answered Von Bülow; "I don't need a lesson in harmony." The incident caused much excitement in musical circles. The professors of the Conservatoire protested against their chief composer being corrected by Von Bülow, and the Grand Duke Constantine, honorary president of the Musical Society, sent his aide-de-camp to tell the conductor that not a note of Glinka's music must be changed. Von Bülow did not, however, let the matter rest there. Before raising his bâton to direct the piece at the public concert, he called out to the clarinet-player, "You will play F sharp by order!"

On her triumphal tour through the Continent, Madame Adelina Patti has reached Bucharest. A local paper gives an account of the extraordinary manifestations of enthusiasm with which her arrival was greeted at that place, and states that she was escorted from the railway station by a large crowd bearing torches, and shouting "Vive Patti," and "Vive l'Italie!"

The first concert of the season was given on Sunday, January 10 at the Théâtre de la Monnaie, Brussels, under the direction of M. Jeno Hubay, professor at the Brussels Conservatoire.

BERLIN.—A performance of *Judas Maccabeus* was given on January 11, conducted by Herr Rudorff. The orchestra and chorus of the Stern Verein were excellent, as were also the soli, MM. Niemann and Schwartz, and Mesdames Gicherer, Schultz, and Asten. There was a crowded audience, and the Crown Prince and Princess attended.—Xavier Scharwenka played recently at a Philharmonic Concert given in Berlin under the direction of Professor Mannstadt. On the same occasion Berlioz's *Danse des Sylphes* was also performed. At a later concert a selection was given from Berlioz's *Romeo and Juliet*.—Before Christmas, the Wagner Verein, directed by Klindworth, gave the chorus and march of the Grail Knights, from *Parsifal*. The same concert included a remarkably good performance of Beethoven's Choral Symphony.

The Coblenz Municipality has decided to place a commemorative plaque on the house in which the renowned singer, Henrietta Sontag, was born on the 3rd of January, 1806.

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VOICE. *Allegretto con moto.* *p* O mis - tress mine! where are you roam - ing?

PIANO. *Allegretto.* *p*

mf O! stay and hear; your true love's com - ing, That can sing both *cres.*

mf *cres.*

high and... low, can sing both high and low.

p Trip no fur - ther, pret - ty sweet - ing, *mf* Trip no fur - ther, pret - ty sweet - ing;

m.s.

p *mf*

cres. Jour - neys end in lov - ers... meet - ing, *f* Ev' - ry wise man's son doth

cres. *f*

know. *p* What is... love? 'Tis

p

not here - af - ter; Pre - sent mirth hath pre - sent laugh - ter; What's to come is

cres. *cres.*

still un - sure, is still, is • still un sure: In de - lay there

p *m.s.*

lies no... plen - ty; In de - lay there lies no... plen - ty; Then come kiss me

mf *m.s.* *cres.*

sweet and twen - ty, Youth's a stuff will not en - dure.

f

f

4

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